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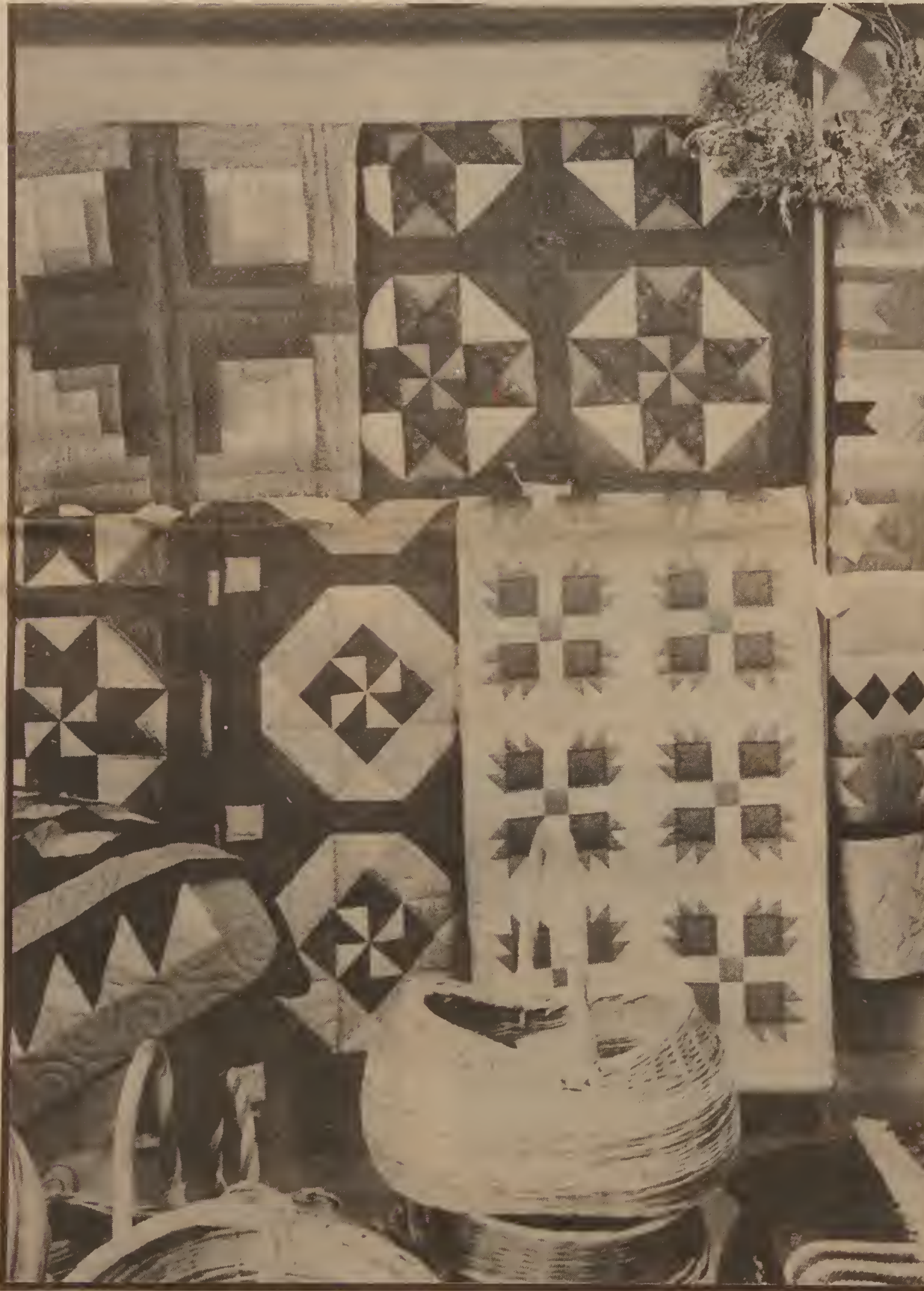
NEW

# FILLMORE

Volume 2

Number 7

November 1987



Heartland Interior photo by Caly Benvenuto

- Pounding the pavements of the precinct
- Ruth Bernhard's illuminating vision
- Laurel Heights update



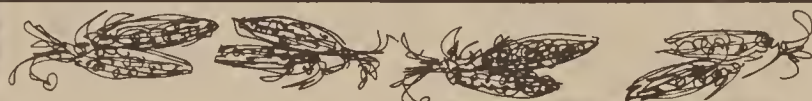
# INSIGHT THE NEW FILLMORE



By Anne Coffelt

## HAPPY THANKSGIVING TO THE NEW FILLMORE !

WHAT DO YOU GIVE THANKS FOR IN THE COMMUNITY?



### Lyn Guittard

Housewife; entrepreneuss

**Jessie** (7 yrs.) & **Amy** (5 yrs.)

Residents: The Fillmore



Lyn " I'm thankful for the trees, fresh air and all the great stores. But what I'm most thankful for is that our neighborhood, the Fillmore is in the City. What I'm not thankful for is the traffic and the parking problems." Jessie "The park, the sun, the flowers, my school (Town School) and our friends." Amy " I'm thankful for my family, my school (Jewish Community Center) my friends and the turkey."

### Patrick Parish (L)

**Carl Walker (R)**

Jr. high students

Marina Middle School

Residents: The Fillmore



Patrick " I'm thankful for my dad and my mother, they've been through a lot for me. I'm grateful that I live here and because I have great friends... That's it! " Carl: " I'm thankful for having a family and friends that like me and just being alive. What I appreciate about this neighborhood is that it's clean and if you're hungry there are stores to buy food and schools where we can learn."

### Lily Chan & daughters

**Jasmine** {L.} (8 yrs.)

**Camille** {R.} {7 yrs.}

Owner Lily's (Florist)

Divisadero at Sac. St

Residents: Western Addition



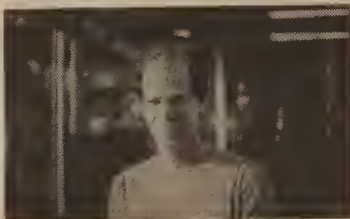
Lily " I'm thankful that the neighborhood is growing, that people are friendly and that this remains an integrated area. I've been here for 10 years and I'm thankful for the growth of the many new businesses ." Jasmine " I'm thankful for my school (San Francisco Day School) and for Thanksgiving when everybody gets together and celebrates. " Camille " I say thanks for my family and my friends."

### Jim Karnstedt

Networker & Entrepreneur

President, Ion & Light Co.

Resident: The Fillmore



"I'm thankful for the level of intelligence and the relaxed and creative spirit of both our street people and people on the street. I'm appreciative of the convenience of neighborhood stores and the accessibility of well - cared for parks. But what I'm most happy about is that the the fog line usually breaks right before my apartment."

### Mary Guthrie

Disabled

Neighborhood Newcomer



"I'm thankful that I have discovered this area because of the architecture of this neighborhood and its relation to sorcery has explained numerological associations relevant to experiences I've had for over forty years."

### Scott Diamond

Carpenter; artist;

Lover of life

Resident: Sausalito



"Bay windows on Bush St., the Fillmore Street Fair and the great music of Sonny Lewis's jazz band, all the great shops like the bird store and Rory's ice cream, not to mention the great fresh donuts on the corner. St. Dominic's Church, Alta Plaza Park and all the beautiful women with hats on Fillmore Street and late night music and dancing at New Jacks."



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## Community news briefs and not-so-briefs

### Plaza West Opposition Still Strong.

The Planning Association for Divisadero Street met on October 26 at Mt. Zion Medical Center to further discuss action on the proposed plans by the Housing Authority to rebuild the Yerba Buena Plaza public housing projects on Turk and Eddy Streets. Approximately 45 people were in attendance.

The Housing Authority's plans are under review by the Department of Planning, which will determine shortly whether an Environmental Impact Report is necessary. An EIR would delay the project for several months.

The members of PADs, mostly residents and business people located along Divisadero Street, voted to establish an executive committee, an attorney search committee and a fundraising committee. Charles Bush, an attorney temporarily helping PADs while the organization seeks permanent counsel, estimates that they will need \$30,000 should they need to go to court against the Housing Authority.

### Beyond War conference at 3220 Gallery

Beyond War, a peace organization specializing in satellite broadcasts, held their 2nd teleconference on October 24 announcing their campaign, "Making a Decision About War." Hosted locally by Henry Dakin, President of H.S. Dakin Co. on Sacramento Street, the conference was attended by almost 80 people from all over the Bay Area.

In all, there are about 300 "downlinks" across the country and overall viewership is estimated to have been 200,000. Beyond War's campaign is intended to coincide with the presidential election and focuses on three areas: Central America, US/USSR relations, and National Security.

### Neighborhood Council Meets

The Pacific Heights Neighborhood Council held its quarterly meeting on Tuesday, October 27, in the conference room of the Pacific Presbyterian Medical Center. The guest speaker was Scott Dowdee, a planner for the San Francisco Department of Planning, who gave an update on the neighborhood commercial rezoning study and discussed the impact of commercial entities into the neighborhood. Fillmore Street was an example. Also speaking was a representative from the medical center who discussed plans to tear down the Stanford Building which has been determined to be a seismic hazard.

Approximately 15 people attended the meeting.

For more information contact Nadene Mathews at 1750 Broadway, San Francisco, CA 94109.



Mayor Diane Feinstein poses with unidentified local merchant outside the Wash Palace on Fillmore Street. The Mayor, who is known to be politically inclined, was pounding the pavements out here last week whomping up support for proposition W, which has something to do with a ballpark downtown.

### Trial Court will hear UCSF's motion to dismiss Laurel Heights fraud complaint

The University of California San Francisco will get a hearing Nov. 6 on its motion for a judgement on the pleadings by the Laurel Heights Improvement Association that the University committed fraud and deceit by misrepresenting its intentions to the Association as to the types of facilities it planned for the Laurel Heights campus. UCSF is seeking dismissal of the complaint on the grounds that even if it had deceived the Association, which it denies, it would be shielded from any recovery of damages or injunctions by a statute which exempts a state agency from liability for any misrepresentation of its employees, whether intentional or negligent.

The Association is asking the court to permanently enjoin the University from operating any research facilities at Laurel Heights.

"The Association is seeking to enforce commitments and assurances as to the use of the building

made by UCSF before the close of escrow," said Kathryn Devincenzi, attorney for the Association. "I'm sure many people in the neighborhood can recall that UCSF assured the community that the building would be used primarily for administrative offices.

"We fully expect UCSF's motion to be rejected by the court. There is no relief from contract commitments."

The Association's fraud complaint was separated by the court from its lawsuit against the University in August of 1986 to allow the primary issue of UCSF's Laurel Heights laboratories environmental impact to be heard and tried more quickly, as required under the law. The trial court found in favor of the University on the environmental impact issue, but that finding was overturned by the appeals court. Last month the supreme court agreed to review the appellate ruling.

### THE NEW FILLMORE

The New Fillmore is published monthly from Box 343, 2443 Fillmore Street, San Francisco, CA 94115. Tel. 931-0515. (You should see the size of the box!) David Ish, Editor and Publisher, Ginny Lindsay, Art Director. We warmly welcome letters to the editor, articles, fiction, poetry, and notions. All submissions, whether real or imagined, must be either about something happening in the neighborhood (or at least set in the neighborhood if it's fiction) or written by someone living here.

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## Clinton Chevron's Car Care Tips

by Jane Clinton

### Bye bye carbs

Gone are the days of carburetors. Most new cars are equipped with fuel injection systems which provide smoother, more efficient running engines.

In addition to the fuel injectors these systems consist of a fuel pump which delivers fuel from the tank to the injector; two fuel lines (one sends fuel to the injector and the other returns excess fuel to the tank); fuel filters (a primary one and one on each injector); and a pressure regulator which regulates fuel volume.

None of these are maintenance free.

Many of the problems with fuel injection systems are minor; poor fuel economy, erratic performance, hesitation, or hard starting, which could be due to cracked or deteriorated duct work, loose hose clamps, or air leaks.

Rough idle, stalling, slow or uneven acceleration may be caused by dirty injectors. Replacing an entire set of injectors could cost several hundred dollars. So try a cheaper alternative first.

Fuel injector cleaners come in several varieties. The discount coupon will give you an opportunity to try Chevron's Techron. It helps remove performance robbing deposits from fuel injectors. Regular use of Chevron's unleaded gasoline which contains Techroline will help keep them clean.

Neither of the products will remove dirt particles from the injectors, but are excellent on-going maintenance products that will keep performance robbing deposits from building up on injectors. Dirt is often carried to the injector through the gas line so it is also important to change the gas filter as recommended by the manufacturer.



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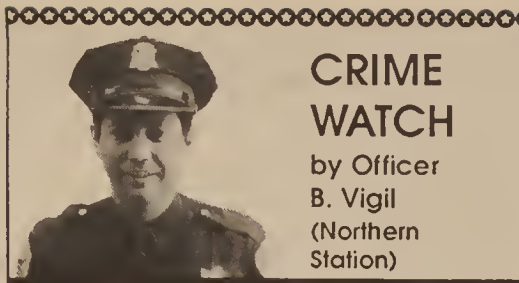
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## CRIME WATCH

by Officer  
B. Vigil  
(Northern  
Station)

During the month of October in our neighborhood, from Van Ness to Presidio and from Vallejo to Geary there were no homicides, one rape, 10 robberies, 7 assaults, 26 burglaries, 42 thefts and 22 auto thefts. Some of the more serious crimes in the neighborhood for October included:

### Rape and Kidnapping —Fillmore & Sutter

On Sunday, October 4 at about 9:45 at night a woman getting off the bus at Fillmore and Sutter Streets was grabbed from behind and pulled into a car. She was driven to a condominium complex in Pacifica where she was then forced to have sexual intercourse with the suspect. The suspect was known by the woman and an investigation is pending.

### Purse Snatching— Fillmore & Pacific Streets

On Thursday, October 8 at 12:35 a.m., a woman walking westbound on Fillmore Street had her purse snatched. The snatching occurred while she was attempting to cross Pacific Street. The suspects are a young, white female between the ages of 16 and 20 with blonde, shoulder length hair, and the driver of the white vehicle they were in. The victim was approached by the woman as she was walking around the suspect's vehicle. The suspect began to exchange words with the victim and then jumped out, pushing the victim to the ground. The woman was dragged a few feet before her purse was ripped from her grasp. The suspect then jumped back into the vehicle and fled east on Pacific Street.

### Mugger Arrested

On Tuesday, October 13, just after 3:00 p.m. on the 2300 block of Pacific Street a woman was knocked to the ground from behind and had her leather briefcase stolen. The suspect ran to a blue

Cadillac, driven by another suspect, and the two fled east on Pacific. Officers Levin and Householder arrived on the scene and were given a license number from a witness who stated that the Cadillac had been seen southbound on Laguna Street. The officers located the vehicle and gave chase. The suspects collided with two parked vehicles, the police vehicle and a building before the suspect was apprehended. The driver was able to flee on foot.

### Warrant arrest, possession of a Knife, Fillmore Street

On Friday, at 3:45 p.m. at 1923 Fillmore Street, Officer Roth arrested a woman who had reportedly brandished a knife in a nearby liquor store. A concerned citizen had approached Officer Roth about the woman. While questioning the suspect he discovered a knife concealed in a paper bag and the suspect was taken into custody. During the follow-up investigation an outstanding warrant was found for receiving stolen property.

### Concealed weapon and loitering, Harry's

On Saturday, October 17, at 2:45 a.m., an employee of Harry's Bar was leaving work when he was confronted by an intoxicated person who pulled a knife from under his shirt and said, "You'd better take this." Surprised, the employee grabbed the knife and pushed the man away. Officers arrived on the scene and took the man into custody.

The Northern Station's monthly meeting is open to everyone every second Thursday of the month. This month's meeting is scheduled for November 12.

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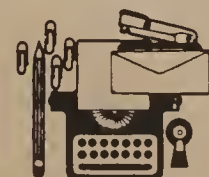
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PHOTO: K. DYKMAN

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# Community Outreach: getting out the voters

## Precinct captains pound the Fillmore pavement

The backbone of any successfully run campaign has been its force of campaign workers, the people who go out into the neighborhoods to spread the word about their candidate. The SF mayoral campaign is no exception. Motivations are varied, but usually a campaign worker gets involved because of one or more issues or because of background.

We thought it might be interesting to take a look at the people from the neighborhood who are actively working on campaigns. I met with workers from the three leading mayoral candidate's campaigns who live and are working the Fillmore neighborhood. The following is a profile of their thoughts and activities.

### JACQUELINE BRENTANO—BIG FOR BOAS

Jacqueline Brentano and I met on a sunny afternoon in front of the Pizza Deli on California and Fillmore. She carried a placard for Boas on her bag and affably began saying to passersby, "Hello. Can I interest you in Roger Boas for mayor?" and even approached, at one point, three construction workers in a truck stopped at the red light.

Volunteering for Roger Boas is Jacqueline Brentano's first involvement with any political campaign. She has lived in the City most of her life, until recently living on Pierce and California Streets.

Although she now lives in St. Francis Wood, she still feels this to be her neighborhood and plans to move back. She says, "I [still] shop at the Beauty Store, Grand Central, the Brown Bag and bank at Wells Fargo.

She works about 20 hours a week for Boas, sometimes taking time off from her job in client relations with PNI Architects, approaching people on street corners, walking neighborhoods and manning the phone banks to get out the vote.

Standing on a street corner is not the easiest way to attract people's interest on Fillmore Street, but Jacqueline remained steadfast and politely earnest. Roger Boas is known for his demeanor and Jacqueline feels that this is important to reflect. After approaching someone who adamantly refused any Boas literature she smiled, telling me, "I always take rejection very graciously. That's how I reflect the man I'm working for."

Reacting to one man's comment that Boas is too conservative—a common description of Boas—



Outside Grand Central Market Art Agnos precinct worker Sharon Bretz discusses her candidate with a perspective voter.



Jacqueline Brentano, campaign worker for Roger Boas, meets with George Livermore on Fillmore St. copy of the book.

she claims he is not, in fact, conservative but practical and sensible. "This is what drives the stand he takes," she says. Referring to the recent televised debates on Channel KPIX, she says Boas "came off the most organized, positive, informational. The others were busy defending themselves."

It is her sense of being a San Franciscan that is her prime motivation for backing Boas. AS the daughter of a native San Franciscan and the granddaughter of Isabel Stine who, with Horace Clifton and Geatano Merola, helped found the San Francisco Opera, Jacqueline Brentano claims a great love for San Francisco and feels the Roger Boas "will preserve the ambience of the city...yet promote the kind of development that will achieve the right kind of balance. I think he will take care of the City." She has a love for art deco and does not wish to see a mayor who will allow developers to tear down beautiful old buildings and replace them with square, boxy apartments such as the "Richmond Specials."

### UP ON AGNOS—SHARON BRETZ

If anything, the precinct worker for the Agnos campaign is no newcomer to political work. Sharon Bretz has worked on the McGovern, Cranston, Leo McCarthy and Feinstein campaigns. She is, in addition, vice president of the Probation Officer's Association of San Francisco county, President of Women in Criminal Justice, a co-founder and the political action chair of the Western Addition Neighborhood Association and a delegate to the state coalition of the Probation Officer Organizations. If that isn't enough, she also holds a degree in law and has an appointed seat on the Mayor's Child Sexual Trauma Advisory Committee.

Sharon Bretz lives on Sutter Street near Steiner and along her street the results of her activities are obvious. Agnos signs hang in many windows and many of her neighbors recognize her from her campaign work here. She is somewhat cherubic and gregarious enough that one might suppose that she herself is running for office, a suggestion she dismisses immediately.

We began in the afternoon outside of Grand Central Market where she approached people on the sidewalk. We then walked into Has Beans for some coffee where she politely asked the sales clerk if she was a registered voter and if she was voting for Art Agnos. And, of course, if she had a

Sharon Bretz is seemingly tireless. While walking from house to house along Sutter Street she laughs and says "I've lost 13 pounds since the campaign." Like many areas in the City with diverse ethnic populations, Sutter Street is not an easy territory to work. There are language prob-

lems and many residents are newcomers who are not eligible to vote. Still, she clasps their hands, says hello, making every attempt to establish not only the advantage for her candidate but a relationship as a neighbor. In a dry cleaners on Sutter she stops to say hello to the owner who is not eligible to vote. "How's the baby" she asks. A little further down she stops to talk with a man with a broad smile who wears a bright plaid sports coat and a sunburst-yellow shirt with ruffles in front. At this interval there is no talk about politics, just amiable chat, and she tells me a bit later that he is a resident of one of the half way homes on Sutter Street. After leaving a Chinese woman who spoke no English, Sharon said, "She doesn't vote, but she will one day."

Her support for her candidate stems from her belief that Agnos represents a people's movement with no hidden agenda. She believes he will be pro-active city leader, espousing that quality in the sense of preventative medicine for the City's ills. She spends about 30 hours a week of her free time working precincts, distributing literature and signs and manning the phone bank and "approaching anyone with a minute" on behalf of the Agnos campaign.

### A MAN FOR MOLINARI

Tom Debrauske's attraction to John Molinari's mayoral campaign came from his observations of the candidate while working at City Hall. Tom is a fiscal auditor for the Mayor's Criminal Justice Council and says that "it seemed to me that this guy [Molinari] wanted to make things work in San Francisco." He was attracted, he says, by Molinari's moderate views, likes his approach to government and the fact the "Molinari doesn't appear strongly ideological."

Like Sharon Bretz, Tom Debrauske has a background in social work and has maintained an interest in politics and says that the "deterioration of American cities is something always in the back of my mind." After receiving his B.A. in economics

Continued on page 6





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## ELECTION

From page 5

from the University of Wisconsin at Madison, he came to San Francisco as a VISTA volunteer in 1978. He then went on to get a masters degree in social welfare from UC Berkeley. During a summer intern program he was the director of the Mayor's Summer Food Program for Children which ran under Mayor Feinstein. "I like," he says, "to work with private, non-profit organizations," and has previously worked for a children's advocacy group located in San Francisco. Currently, he is on an advisory board of a tutorial agency for Chinese Americans and newcomers.

He works about 20 hours a week after work and on weekends on the campaign. My time spent walking with Tom came in the early evening in itself posed problems. People were reluctant to open their doors after dark. Several times Tom was forced to talk through intercoms or through doors to people. One man called out from a window above and said he was eating. "Most people are too busy," Tom says, "and I'm not too pushy."

While admitting to butterflies about walking neighborhoods, Tom says, "Once I get going I start to enjoy it. It's just that first call or first person to answer the door." He was lucky with the first registered voter we encountered as we walked along California Street near Divisadero. The man answering the door claimed, in fact, to be a friend of the Molinari family and that he was of course supporting him. The man, recently arrived in San Francisco after a 17 year stint in the Coast Guard, is bewildered somewhat by politics in San Francisco. "I have lived all over the country," he said, "but I have never seen a city step on itself like here." Asked why he was supporting Molinari he replied, "From the candidates I've looked at, he's the most qualified." He added, however, that as for someone bringing San Francisco together, "I don't know if anyone can do it."—Ellis White

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## People in the neighborhood: photographer Ruth Bernhard

### Ruth Bernhard enlightens the subject of photography

Ruth Bernhard, who moved into her apartment here on Clay Street in 1953, has been frequently called "the Ansel Adams of nude photography." When you see a Bernhard nude, as many did last year, when a show of 50 of her nudes was presented at the San Francisco Museum of Modern Art, concurrently with the publication of her book, "The Eternal Body," the phrase does not seem to do her enough justice. You are stopped, arrested, grabbed. Your breath leaves your lungs in a palpable and sweet sigh, the way it might on a clear night in the Rockies when you look up and behold the heavens. Somehow, in the human form, Ruth Bernhard has found a way of seeing—and then revealing—the whole cosmos, as if the body were a temple in which the entire universe resided.

Nor does the phrase do justice to the enormous range of her work, of which the nude is only one class of subjects. "I consider the rest of my work equally important," she says. "Someday I would like to have an exhibition of my work in which there are no nude images." But the public has cast the light on her nudes and thrown the rest of her work into the shadows and the background. If she could artfully rearrange her public image the way she arranges her photographic images, she would shift the light, change the focus, and, as is her wont in her photographs, reveal far more than you ever knew was there.

The rest of her work—landscapes, still lifes, leaves on sidewalks, shells on sand, rosaries on skulls—is a revelation of the same cosmic vision as her nudes, as she seems able, through her control of light, perspective, and background, to stop and open the viewer's eye to the universal essence of her subject, the underlying lattices of form and vibration that are common to all things. A Bernhard photograph is an explication of the too-often quoted lines of William Blake's: "To see a world in a grain of sand/and heaven in a wild flower, hold infinity in the palm of your hand/and eternity in an hour." Proof that the invisible *can* be made not only visible, but manifest.

Her photographs are her public statements of her personal love affair with the cosmos. "The things I photograph are no more meaningful than the things I don't photograph," she says, "except that they are visually sharpened, dramatically exposed." Meaning and significance are pervasive in her experience and have been, she says, from her earliest remembrance in childhood. "Even if I were not a photographer it would be the same. Being a photographer adds to the experience. The experience of being alive and connected."

She points to a photograph of a rag on a wash line, the rag impaled on a shaft of light that reveals its underlying pattern and texture. The rag, she says, has an entire history, a continuity before "the



"At the Pool," and "Skull and Rosary." Photographs by Ruth Bernhard.

moment in which we met" on the clothesline and in the lens. Before it was a rag it was cotton, before it was cotton it was a cotton seed, before that a plant and before that another cotton seed. But out of that continuous, ongoing creative process, and the continuous ongoing process of Ruth Bernhard, there was the moment on the line, "the moment of recognition between me and the rag," a celebration of connection with the process of life that was transfixed in the moment of the photograph.

Incredibly, she takes only one exposure. There is only one moment, one instant, one aperture opening, one shudder speed, when the light, the shadows, the lens, the subject, the background, the perspective, and the photographer are unified in the act of creation. And then it passes. She may not have gotten it right, she says, but that was the moment, and another exposure can not recreate it.

As aware as she is of universal process and continuous change, the moment of revelation is always artfully arranged.

"I don't go around taking snapshots of whatever comes in front of me," she says. "I want to be in charge of the thing from beginning to end. Nothing is an accident." She may come across an accident, she says, but when she does she always does "a lot of rearranging."

To draw the eye to the underlying essence of the subject which she sees she uses as much control as possible in the three crucial areas of light, background, or negative space around the subject, and perspective, or, as she calls it, "knowing where to stand." "When I want to show something, I want to show it by itself. I isolate it from the rest of the world, so that I can show exactly what I saw there that excited me. And I don't want anything in the background, or anything distracting."

Light and the shadows it cast are of principal importance in her work. "I plan light very carefully. Because if the light is not right I can not reveal what I want to reveal. If you are a Picasso you make a line which is significant. And the light is the significant line in my photographs. Light is absolutely fundamental. It is the stuff that life is made up. There are very few things that can live or exist without light. Light and life are sort of the same word in my dictionary."

Then there is background. "You don't make a drawing on a piece of paper that already has a lot of scratches on it," she says. The negative space around the subject is controlled to have it point to and support the subject, so that the eye is unwaveringly engaged by it and nothing is competing for its attention.

For the same reason she has always eschewed color in her work and stuck to black and white. "Color is too distracting," she says. "I don't have enough opportunity to control it."

And then there is perspective. "You have to stand in the right place, that is the secret," she says. "If you are not in the right place the most beautiful experience may not be visually satisfying because you made a mistake, you moved to the right or the left."

"Most people want things that are the Grand Canyon. Yosemite. Big things," she says. "But my things are very quiet. You have to be alert to notice them."

She points to a photograph of hers on the wall of her apartment of 2 sea shells. The selection of light, the background of sand, and the perspective, which is free of any sense of scale, all contrive to reveal the underlying essence of form, the universal spiral, creator of galaxies and of DNA, residing in the pair of sea shells lying in the sand.

"I love order," she says. "Beautiful, organic order."

She lifts another photograph from a drawer and displays it. At first it looks like one of her nudes, a close up of a portion of limbs and torso taken in such a way and from such a perspective that they might look like an undulating landscape of sand. But a closer examination reveals it to be an extreme close up of sand and water at the beach, taken from such a perspective as to suggest the limbs and torso of a nude. Not the cosmos captured in the human body, but the human body set free in the cosmos.

"When I saw that I felt all the nerves and all the veins in my body," she says.

So here again, as ever, in the quietness of her work, is the felt cosmic connection of everything to everything else, the nerves and the veins of the photographer coming alive, taking the picture, the picture awakening the veins and nerves in the body of the viewer, life speaking to life, in the moment that the picture is taken, in the moment that the picture is seen, in the past, the present, the future, in the ongoing process of continuity, life remembering itself, awakening itself, loving itself, connecting to itself, viscerally, in the veins, and in the nerves of the human body.

"The Eternal Body" is available at Browser Books. A home video of her work, "Illuminations" featuring her photographs and her narration, will be available in December.

—David Ish



Ruth Bernhard. Photo by Dr. A. Aronow



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## Up and Down The Fillmore

by David Ish

Hues and cries of late from local neighborhood groups about unwanted and perhaps unwarranted intrusions—PADS protesting The Housing Authority's rehab of Plaza West for public housing, Laurel Heights filing suit against UCSF about bio medical research that has perceived environmental hazards, and WANA confronting developers on a Richmond Special—are to me a healthy sign of quality of life concern, independent of the particular merits of the individual cases, and the obvious need for poor people to live somewhere and vital medical research to be conducted somewhere. (No obvious need for Richmond Specials leaps to mind, but if I were doing pr for Richmond Special developers the phrase "affordable housing" comes up.) That people are willing to put their time, and in some cases their money on the line and say they care about the place they live and what goes on there is a fundamental, grass-roots show of strength that says we can't—and we won't—let city hall do it all. *We're* responsible for what happens to our neighborhoods, and if we won't take our side, who will?

I want to underline that I am not trying to take sides on any of these issues, or if there is any side I am taking it is the side of more communication, more input from neighborhood groups into the planning process. The present planning commission has been particularly arrogant in this regard, as far as listening to the will and needs of the people are concerned. The people that live in and around the impact of a decision made by a city or state or federal agency need to be taken *fully* into account before that decision is made, and if a lawsuit is what is required to get the agency's attention, well, then that is what it takes.

But lawsuits are a burn. PADS estimates that it will take \$30,000 to sue the Housing Authority. I don't know the figures for what it's costing the Laurel Heights Improvement Association to go up against the State of California, but I can't imagine \$30,000 in a case that complex getting them much further than the opening arguments, and the State gets to fight back using some of the money the residents have paid as taxpayers!

What is needed is a communications process, not a legal process. Probably everyone can point to public hearings, and say well, there's the communications process, but were any of the government agencies listening at those hearings, or were they just doing the drill they were required to do under the law, and then going ahead and doing what they had planned to do anyway, all along? This was certainly the case in the deaf-ear drill the Planning Commission laid on the neighbors of the Haight Ashbury over the Thrifty they wanted to plunk down there. (My apologies by the way to my good freinds at the super-local non-big chain Thriftway Market for inadvertently getting their name mixed up in all of this.) If there is pro-active listening on the part of government agencies, and above all an authentic respect for the concerns of the public, there can be a creative atmosphere created in which solutions can emerge that allow everyone to win, and vital and essential services for the larger community, such as medical research and public housing, to go forward as they need to go forward, in a timely matter and in a non-litigious environment. The San Francisco Progress recently hosted a "State of the Neighborhoods" conference, at which various neighborhood spokespersons were allowed to "have at" various city officials over their neglected needs, and various city officials were allowed to rebut. Such a hashing out is a good idea, and I am not surprised that a newspaper came up with it. That is what newspapers are all about—or should be at least. Given people a less expensive day in court than the legal system provides. Letting both sides be heard. It's a good start. A good follow-up would be for public agencies to treat the public with more respect.

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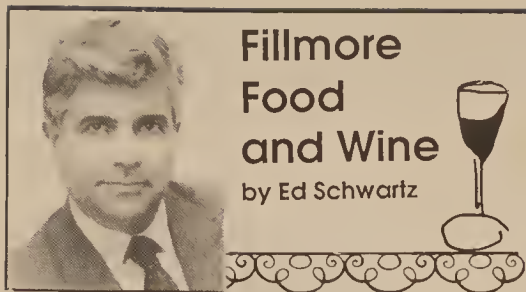
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## Fillmore Food and Wine

by Ed Schwartz

### "When it comes to oysters, we wrote the book."

First Pacific Heights Bar & Grill became famous for oysters and now we have a book to show for it!

Our own Karen Warner and Chef Lonnie Williams have teamed up to write a wonderful and colorful book on oysters, just off the press and available at the restaurant and at bookstores across the country. It's called, appropriately enough, *Oysters: A Connoisseur's Guide & Cookbook*. Lonnie created the recipes, many of which you've had here, and Karen wrote the entertaining, informative text. The book is full of oyster lore, shucking tips, and beautiful color photography. Lonnie has included many regional favorites: Hangtown Fry from California's Gold country, New England Style Oyster Stew and Oyster Pie from the South. For the adventuresome, there's PacBag's famous Warm Spinach Salad with Oysters, Pancetta and Peppers.

Karen covers the oyster story from all angles, from the oyster wars on Chesapeake Bay to the first tasting guide for oysters, complete with accompanying centerfold...if you're an oyster, it's pretty racy stuff!

Karen notes that she was inspired to write the book based on restaurant patron's interest in

oysters. PacBag dishes up about 6,000 oysters a week, so there's lots of interest! It took her 8 months to write the book along with some adventurous research, including a cold, dark, midnight oyster harvest session at Hog Island in Tomales Bay.

The book is published by 101 Productions and distributed by Macmillan Publishing Co. Excellent color photography by Lisa Blevins with food styling by Stevie Bass.

In other news, Kathi Riley, the creative chef who *Food & Wine Magazine* rated as "one of the best new chefs in the country," when she was at Zuni Cafe, has become head chef at Tortola. Chef Riley has added many of her southwestern specialties to the menu and has re-interpreted many of the classic Tortola recipes, making them lighter and focusing on fresh and organically grown ingredients. If driving up Sacramento Street, you happen to be day dreaming and miss Fillmore Street, you'll find Tortola at 3640 Sacramento Street, all the way over on the other side of Presidio, for heaven sake.

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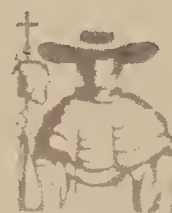
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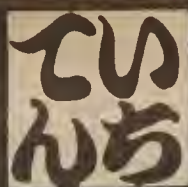
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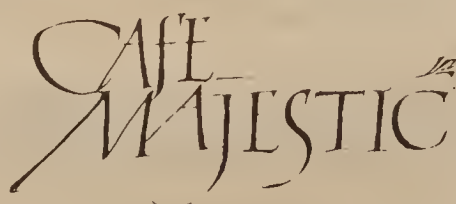
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# On the wall and off the wall: neighborhood artists and galleries

**WILLIAM SAWYER GALLERY** (3045 Clay Street between Baker and Broderick; Open Tues.-Sat. 11 am-6 pm. Phone 921-1600): Beginning November 10 and running through December 11, The William Sawyer Gallery will present "Women & Horses," a showing of the wood sculpture of Barbara Spring, who has had several showings at the gallery, her first in 1969. She develops her work from a range of found wood in large chunks, allowing the material to suggest the shapes and figures she finally creates and then paints with acrylics. Originally from England, Spring is a Big Sur artist who draws on folk art traditions, skillfully carving personalities and emotions into her figures. There will be a reception for the artist November 11 from 6 to 8 pm.

**PRIMITIVO GALLERY** (2241 Fillmore, next to the Clay Theatre; Hours Tues.-Sat. 10 am -6:30 pm, Sun. Noon-6 pm. Phone 563-0505.) From November 3 to November 24 Primitivo is featuring artists from Brazil. Brazil, like the United States is a "melting pot," populated with immigrants from many different parts of world. This diverse cultural base is reflected in Brazilian Naive Art. Subject matter can be as varied and as rich as the cultural influences, to include village life, jungle scenes, dreams and fantasies, voodoo rites, and seductive renderings of some paradisiacal never-never land.

This exhibition will feature the work of Ivonaldo, Jose Saboia, Dotoli, Pompeo do Pina, Wilma, Josinaldo among others. Three of the artists(Dotoli, Ivonaldo and Saboia) were recently



Sculptress Barbara Spring pauses for coffee and poses with some of her found wood figures. "Women and Horses," a new showing of some of her pieces, will be at the William Sawyer Gallery from November 10 to December 11.

included in the Paris exhibition, "Bresil Naifs" which was sponsored by the French Ministry of Culture. The styles and the subject matter may vary but with each artist the colors used are bright and the forms are uncomplicated. The unique precision and detail plus the highly imaginative sense of atmosphere and composition makes these works truly delightful.

Also included will be the unusual wood carvings done on tree bark by Pompeo de Pina from north central Brazil. There will be a reception Tuesday, November 3, from 5 to 8 pm.

**MESA GALLERY** (2178 Bush Street, between Fillmore and Webster; open Wednesday through Saturday from 11:30 am to 6pm and Sunday noon to 5:00 pm. and by appointment 921-3592.) The Mesa Gallery, which features artists from California and the southwest, is showing works by gallery artists through December 1. Included are Indian inspired sand paintings by David Maes Gallegos, monoprints by Alan May, oil pastels by Wendy Schwartz, and whimsical oil on canvas collages by Helen Weld.

**DUQUETTE PAVILLION OF ST. FRANCIS OF ASSISI:** (1839 Geary Blvd., between Fillmore and Steiner; Hours 11 am-4 pm Wed.-Sun. Suggested donation \$4, students and seniors \$2, children under 12 free; free admission for all on the first

Thursday of every month .Phone 563-7341.) A vast spectacular celebratory environment of found object sculpture, tapestry, music and narrative poetry, woven into a macro-collage tribute to St. Francis.

**BRIDGE OF BEAUTY:** (2426 Fillmore between Washington and Jackson. Hours Wed.-Fri. 11 to 6 pm, 11am-8 pm weekends.) during December Bridge of Beauty is featuring the work of Geoffrey Chandler. Chandler is a highly representational artist of the heavens, creating interstellar and other worldly paintings that are vivid in color and almost photographic in appearance.

**HANK BAUM GALLERY:** (2140 Bush Street, between Webster and Fillmore. Hours: Noon- 6 Mon.-Fri., Sat., by appointment. 921-7677.) From November 2 to December 31 the Hank Baum Gallery is hanging a show of Keith Boyle, a Bay Area artist who has had shows at both the deYoung and the San Francisco Museum of Modern Art. Boyle is an abstract expressionist who has been exhibiting his work since the late 1950's. For the last 6 years he has been concerned with concepts of time and space, and in the furtherance of these notions and more complex issues of illusion he has begun to attach various materials such as wood, stainless steel, and tubes to his painting surface, which, along with his continued interest in color, has allowed him to extend his vocabulary.

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# Films and videos for Fillmore

## "Dancers," "Anna" at the Kabuki

If you haven't seen *Dancers* yet, what are you waiting for? You don't have to be a balletomane: indeed, it's the best introduction to ballet anyone could ask for. It not only showcases Michail Baryshnikov's virile dancing, but the stage proscenium as well. 17-year-old Julie Kent, a newcomer, falls for the world's greatest dancer's obvious attractions, while he wrestles with emotional maturity over mere professionalism. It's a variant of the ballet they are staging, *Giselle*, and the interweaving of backstage-with-onstage motivates the movie, giving its illusion of depth a warm resonance of believability. True, the picture-perfect Technicolor of *The Red Shoes* here is replaced by the more monochromatic colors of today's film - but the climactic dance scenes have a wonderful alternation between red and blue, sort of like a painting by Dufy.

Coming to the Kabuki the 19th will be one of the surprise discoveries of this year's SFilm Festival, *Anna*. The directorial debut of Polish emigre Yurek Bogayevich, its script (by Agnieszka Holland) is a reworking of the cynical classic *All About Eve* modified to include exile from the Soviet bloc as a subtext. Sally Kirkland gives one of the best performances in years as Anna Radkova, a Czech film star who left in protest of the Russian invasion. Now she's in limbo in between auditions, when she lands the part of an understudy. A young girl in old-fashioned clothing has followed her to the audition, dragging beat-up suitcases. The girl collapses, and, in her hands, she clutches a black and white still



Opening November 19 at the Kabuki is "Anna," starring Paulina Porizkova, above. The film, directed by Polish emigre Yurek Bogayevich, is a remake of the 50's classic *All About Eve*, with Porizkova playing an exile from a Soviet bloc country as an added twist.

from one of Anna's early films. Anna takes the recently emigrated waif, Krystyna, in with her, as "good luck." Played by supermodel Paulina Porizkova, Krystyna is catapulted into overnight stardom. In the show-down that ensues between the two, we see that each needs the other, like two poles of the same magnet.

Modulating this bitter script into a series of trenchant episodes, Yurek Bogayevich reveals a talent on a par with Billy Wilder, as he lets his build-up release before building up again. Like

Continued on page 22

### Video:

## "Angel Heart," "Charring Cross," and "Blondes" popular at Gramophone

**ANGEL HEART** — What a shame that Angel Heart became notorious for a torrid nude love scene between Lisa Bonet (better known as *The Cosby Show* teen, Denise—now star of her own spin-off, *Different World*) and Mickey Rourke. His reputation was already tarnished by *9 1/2 Weeks* of making love to Kim Basinger.

The scene in question initially caused Hollywood censors to give *Angel Heart* the dreaded X-rating. Under pressure, writer-director Alan Parker snipped six seconds of sex and secured an 'R'. The surrounding two weeks of publicity caused many people to avoid the theatrical release.

For the past two months, it has been the most popular rental at Gramophone on Fillmore. Let us hope the word-of-mouth is getting around that it is really a suspenseful thriller with rich layers of voodoo, Catholicism and some Protestant ceremonies, too.

In 1955 in the parlor of a Harlem church, Louis Cyphre (could it be Lucifer?) hires a small time

Continued on page 15

### WALKUP & BACKUP

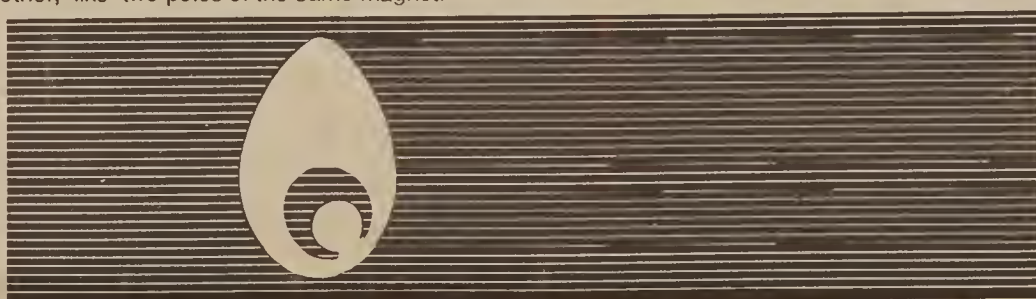
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## Artwear Wares

Fabric design as wearable art, handcrafted jewelry as body sculpture — artisans' creations deserve a fashion category all their own. There is creative and mental challenge in taking an art form into another stage; original ideas become linked to something new and are regenerated into clothing and accessories, canvases worn, enjoyed, and experienced.

Art-to-wear is enjoying something of a resurgence today, and many retailers carry clothing and jewelry designed by local or international artists. There are two New Fillmore shops, however, PIZZAZZY (1810 Fillmore) and IVORY (2843 California), that almost solely promote clothing and jewelry artists, and their creations.

Pizzazzy owner Elaine Young is no newcomer to

the New Fillmore, although she opened her shop just last June. From the early 1970's through the end of the decade, she operated a clothing and accessory store next to the Clay Theater, and she says artistic influence in clothing has been strong here since the early 'sixties. "When you buy a piece of handcrafted jewelry or clothing," says Elaine, "you own a combination of that artisan's vision, technique, and identity. You have purchased a real piece of art." Since it's specifically designed to be worn, she says, the piece allows the wearer to become part of the artist's experience.

Some of her favorite offerings: Exceptional examples of wearable folk art (in the form of hand-carved and painted twin salamanders, fish, and birds of paradise) are created by San Francisco artist Sheila Perez. Each pin measures about six inches in length, and the intricate carving represents a number of hours' work. For an average of \$40 per pin, it seems a fair price for original art.

Another designer, Sharon Crew, creates a line of pins culled from antique watch parts. The finished pieces are completely individualized in size, shape, and overall motif. Sharon also designs tall, soft hats, which are carried by the hat shop COUP de CHAPEAU. (Coup de Chapeau is carrying a unique accessory for your accessory: handcrafted hat pins in bold avant garde designs that are not only for hats, but for coat lapels and purses, as well.)

Pizzazzy carries wearable art clothing, too. A mainstay is the line by Gay Barnes Asham; she takes vintage suit jackets and shirts, then applies color xerox prints of fish, butterflies, or any motif one may want to custom order. Mixed within the designs are colored beads and stones for accent. Presently, Pizzazzy carries a white dinner jacket with a school of fish swimming over the shoulder, ending up inside the breast pocket. Elaine also stocks Pizzazzy with authentic work

by New York, Los Angeles, London, even Tennessee artisans. A collector will find everything from colored, covered fabric pieces to semi-precious and metal-worked cuffs, earrings and bracelets.

Ivory (name of the shop and the owner) carries a caseful of avante garde creations, which is interesting because Ivory is a hair salon. Ivory believes in an overall approach to beauty, and seeks out creative interpretations for his hair design and coloration, and as an extension, for what his customers might wear, as well. "I believe in supporting my community," he says, "and that works both ways. I offer my clients special art-piece jewelry, and I offer artists an outlet for their work."

Whimsey and wildness merge in a collection carried by Ivory, called Webware. Blue/purple and yellow/green rubber dots and lines converge into modern interpretations of African neckpieces, plus bracelets and cuffs. Webware is also delivering wrap-around rubber snake belts in time for holiday wearing or gifting.

Fesubi is another avante garde line carried by Ivory. Jewelry is crafted from fabrics such as fishnet and gauze, then painted and shellacked to hold the specific shape, finally decorated with glass stones or beads. Other unique artwear wares? Rebecca Wolford decorates sunglasses with rhinestones, jewels, and miniature skeleton heads; Margie Mar crafts wide waist-cincher belts of exotic embossed leathers, then designs the buckles out of natural or found objects — everything from sculpted abalone shells to Deco period jewelry finds become her clasp material. Carol Alter designs clean, post-classic pieces for ears, necks and wrists. The newest collection is new copper and anodized copper twisted and strung into rounds, leaves, and woven strings for strong stand-out body decoration. Her jewelry

Continued on page 14

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## Taking care under your nails

Sometimes, no matter how well your nails are cared for—especially if you wear acrylics or wraps—you can develop some problems. Nail fungus, mold and mildew are basically the same problem, and even though the occurrence may be infrequent, when it does occur, it can be frightening. The nail can take on a rainbow of colors, become stained and, if left untreated, can cause loss of the nail.

You should know that nail fungus and molds are exactly the same as other fungus and molds found on the human body—such as athletes' foot and jock itch. The difficulty with nail fungus is getting to the site of the problem.

Peau de Peche "Nail Oil" was designed with the medically prescribed ingredient, tolnaftate, which, for the first time, presents a solution to the nagging problems of nail fungus. The "Nail Oil" is designed as a preventive medication. When used regularly, three times per week, you can rest assured that your nails will be free from any fungus or mold

problems and will have fewer lifting problems as well.

If you already have a nail fungus problem, check with your manicurist. She should have Peau de Peche's "Formula 3" which is for professional use only. The product will cure most fungus, mold or mildew problems within ten days.

After acrylics: so, now you want to take off your acrylics and you know that when the acrylics are

gone, the nails underneath can be paper-thin, weak and tender. You're left wondering how to treat those nails.

Jessica's "After Acrylic Renewal System" actually gives you two tools necessary to rebuild and revitalize weak, tissue-thin nails that refuse to grow: "Pro-Growth Cuticle Formula" and Pro-Growth Primer and Glaze."

Continued on page 14



—Photo by Patricia Leeds

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## Putting Nutrition First

by Dr. Richard Kunin, M.D.

### Snake oil for arthritis

Snake oil has been used in medical treatment since ancient days. Galen, the leading physician of Greece in the 1st Century included vipers in his most famous medicine, Theriac. This remained popular in Western Medicine until Dr. William Heberden attacked it in the 18th Century. So Theriac with snake was popular in America until Colonial days.

Snake oil was also popular in Oriental medicine, especially in the treatment of arthritis. As Americans migrated westward in the 19th Century they were beset by muscle and joint pains and arthritis along the way. They also encountered patent medicine, including snake oil, hustled by traveling medicine men. I speculate that snake oil actually came with the Chinese workers, who were imported to build the railroads of America in the mid- 19th Century. It was also used by the American Indian medicine men.

Western medicine fought against snake oil and it has become a symbol of quackery by now. Is it really of no value? The fact that it remains a popular item in Chinese herbal stores and is prescribed in "folk medicine" and Indian medicine to this day implies otherwise.

I recently purchased a bottle of snake oil at a San Francisco Chinese herbal store. I sent the entire bottle to a medical laboratory for analysis and found that it contained 20% EPA (Eicosapentaenoic Acid). This is comparable to the EPA in fish oil: equal in amount to menhaden oil and greater than other salt water fish, freshwater fish or shellfish, which range from 19% down to 12% EPA.

The essay also showed the absence of alpha linolenic and docosahexaenoic acids. Thus, snake oil is unlike linseed oil, which is 58% alpha linolenic acid and it is also unlike fish oils, which range from 10 to 18% docosahexaenoic acid. The amount of omega-6 fatty acids in this sample of snake oil is inconsequential, less than 1 percent arachidonic and just over 1 percent linoleic acid.

Recent research enlightens us about the anti-inflammatory effects of EPA. After human research subjects were fed cod liver oil, the EPA increased 7 fold in white blood cells (neutrophils and monocytes). Arachidonic and docosahexaenoic acids were unchanged. Conclusion: EPA accounts for the observed inhibition of inflammation mediated by the neutrophils.

There was a reduction in inflammatory hormones, such as leukotriene B<sub>4</sub>, and this is apparently the basis of the anti-inflammatory action of EPA and other omega-3 fatty acids, such as linseed or flax oil, which are convertible into EPA by the body chemistry. This may account for the anti-arthritis effect of orally administered omega-3 oils, including linseed oil, salmon oil, other fish oils and now snake oil.

I have seen a number of cases of arthritic joint inflammation improve dramatically in a matter of days after starting on omega 3 oils, such as fish oil or flax oil. The more common salad oils that we use, such as corn, peanut, cottonseed, safflower and even soy oil are low in omega-3 fatty acids. They contain omega -6 fatty acids that may actually increase inflammation. Naturally, the "O-Mega Nutrition Therapy" works best in conjunction with medically supervised nutrients and, where necessary, drug therapy as well.

It seems that the ancient Chinese medical wisdom, prescribing snake oil for arthritis, was right on target. After a century of rejection by Western Medicine, perhaps snake oil may finally win acceptance. Long a symbol of medical quackery, snake oil actually deserves to be taken seriously as a significant source of molecules essential to life. Here is certainly another example of why it pays to PUT NUTRITION FIRST in matters of health.

## FASHION

from page 12

has been featured in local and national magazines, and Ivory regularly lends his artists' pieces to Image magazine fashion photographers, to accessorize their featured outfits. All in all, what Ivory offers are art pieces on the forefront of jewelry design.

### Glamour Show by Toujours

TOUJOURS' first birthday celebration was a sensual, glamorous success: Beverly Weinkauf's elegant lingerie shop (2484 Sacramento) held an elegant fashion show and sale on October 22, at 150 Eighth Street. The very romantic setting featured the golden glow of four candelabras, a stage set with a chaise lounge and an antique pastel dressing table, accompanied by the music box charm of a roving accordion player. Toujours always features local lingerie designers and companies, as well as a showing of New York makers, and the beautiful models showed the collections off to the best advantage, with vignettes and walk-throughs.

## FINGERNAILS

From page 13

"Pro-Growth Cuticle Formula" is a special moisturizing formula that penetrates the cuticle and nail bed to help condition, repair and restore nails. Massage it into your cuticles twice a day to stimulate natural nail growth. The "Pro-Growth Primer and Glaze" is an intensive vitalizing formula that helps rebuild weakened nails. Use it as a base—apply two coats—and finish as a top coat. Re-apply every other day.

The car key, the wallet, the pen to write the check—all in your handbag and all inaccessible. You've just had a new manicure and you have to wait at least 20 to 30 minutes for your nails to be thoroughly dry. Jessica Cosmetics had just come out with "Quick Dry - The Five Minute Nail Colour Dryer." The colorless liquid brushes on after a manicure over wet nails color and top-coat, it dries to the touch in five minutes or less. It is the best one I've tried.

Looking Good appears monthly in *The New Fillmore*. Elana Laub is co-owner and vice president of Beauty Store.

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## VIDEO REVIEW

From page 11

unshaven detective (Rourke) to track down a crooner, Johnny Favorite, missing since 1943. Cyphre (Robert De Niro in "special appearance") claims the shell-shocked soldier had not honored a contract with him.

As Det. Harry Angel gets closer to his prey, the bodies start piling up. First, there is the herion addict doctor at the poughkeepsie institution where Favorite was supposedly interred for the past 12 years. He's shot through the eye with his own gun alone in a locked room.

Next, the trail leads to New Orleans where Favorite's guitarist chokes to death on his own severed genitals. Others die from having the heart cut out or a pistol shot in the vagina. Sordid—yes, even in the telling! But the macabre web woven in the intricate screenplay is so brilliantly moving that one's interest never wanes. It is easy to forget that the video tape could be shut off for a few moments.

Bonet shows bare (or wet) boobs for most of her small part as the singer's daughter by a black voodoo priestess. Charlotte Rampling as an ex-Favorite girlfriend conveys her kooky character capably. De Niro is evil personified once he drops his mysterious shroud. But it is Rourke who, ultimately, must shoulder the plot thread as others all come and go in their cameos. This he does exceptionally well—better perhaps than in any of his other films.

Visually stunning, there are any number of scenes that qualify as breathtaking—especially the nightmare sequences that Det. Angel has, often accompanied by a pounding heartbeat. Alan Parker has reason to be proud of *Angel Heart*, even if the lovemaking scene had been edited

entirely. True—not everything is explained satisfactorily in the end. However, enough is told and seen so the intelligent viewer can piece the jigsaw together into a satisfactory conclusion. 112 min. (uncut) IVE-Carolco.

**84 CHARING CROSS ROAD** — Anne Bancroft portrays Helen Hanff, a New York Jewish writer, who develops a correspondence with Anthony Hopkins at a rare book shop in London at 84 Charing Cross Road. Not only do her orders continue over 20 years beginning shortly after World War II, she sends food parcels during Britain's rationing.

Soon, the other employees at the shop and Hopkins' wife and daughters are involved, too. Since the two characters never meet, every possible device from voice-overs to split-screen to talking directly to the camera are employed to replace interaction. Sometimes it succeeds better than others.

Despite the transference from Ms. Hanff's book of letters and the stage version being the best imaginable, it still lacks drama. This polished gem is perfect for home video—in fact, its

Continued on page 16

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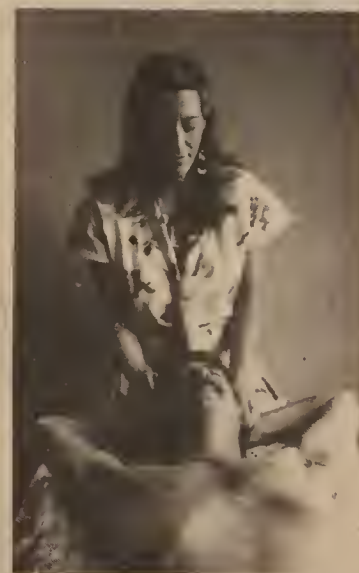
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# Kidding Around: Things to do for and with children

## PRESCHOOL (2 to 5 years)

One of the greatest assets of San Francisco is without doubt Golden Gate Park with its more than one thousand acres of lakes and greenery and at least one hundred things to do and see. The entire family benefits from GGP with its boating, feeding ducks, lawn bowling, buffalo watching and picnicing just to mention a few activities. Take the little ones over to the Children's Playground in the Park which features a slide with the fastest ride in the West, geometrical shapes to climb and a beautiful 1812 carousel which has recently been restored. For the older brother/sister in the family a walk

through Shakespeare's Garden would be fun and educational as well and you can identify the plants that Shakespeare wrote about in his plays. And don't forget about a climb on the moon bridge in the Japanese Tea Garden followed by a sip of tea and maybe even a few cookies in the Tea House. There is of course much more in this jewel from the Victorian Conservatory to the Strybing Arboretum.

Golden Gate Park is located from Stanyan Street west to the ocean and for information call 588-3706.

## PRIMARY (6-12 years old)

The third annual University of California Children and Family Health Fair will be held on Saturday, November 7, from 10 to 4 p.m. in Millberry Union, 500 Parnassus. Puppets, costumed characters and the Walden Marionettes will be part of the fun as fair activities focus on good health, stress reduction and disease prevention. Information will be available on emergency first-aid, good nutrition, home and play safety, handling grief over loss of a pet and much more. UCSF Police Department will also offer information on child safety and fingerprinting with assistance from Mr. McGruff, a canine character that has helped spread the word about crime prevention. Sandwiches and other snacks will be on sale, and there will be a supervised play area.

## Bay area youth opera has open house Nov. 5

VOICES/SF PRESENTS: BAY AREA YOUTH OPERA OPEN HOUSE

As an introduction to Bay Area Youth Opera's in-school performances VOICES/SF is presenting a BAYO OPEN HOUSE on Thursday November 5, 1987, between 6:00 and 7:30 p.m. at Calvary Presbyterian Church, 2515 Fillmore Street (At Jackson) San Francisco. BAYO's Opera Workshop for Children will perform, assisted by VOICES/SF singers and classical guitarist Douglas Hensley.

The OPEN HOUSE is especially designed for school administrators, music consultants and

PTA officers to see and hear the company present some of the multi-cultural "mini-operas" that are offered by BAYO to the elementary and middle school children of the Bay Area. Parents of prospective BAYO members are also invited to attend with their children as is the general public.

The Bay Area Youth Opera, featured last November on the program of the National Opera Association's 32nd Annual Convention in Los Angeles, specializes in the performance of operas and musicals based on stories from the world's cultures with music composed especially for the company by Dr. David Ahlstrom. In-school performances and residencies focus on two or more "mini-operas", each based on a short fable from one of these cultures.

## MORE VIDEO REVIEW

From page 15

inherent intimacy probably works even better in the privacy of one's home than in a cavernous theatre.

It takes the talent of a Bancroft to manage the aging demands of such a role. She is made younger with wigs and period costumes and has a much more gregarious role than the subdued Hopkins. As Hanff becomes more successful, she plans a trip to London to meet Hopkins and the staff of the store. Surgery and other matters prevent her from making the trek before Hopkins dies and the store closes. Her satisfaction still provides a tender finale.

The direction by David Jones never becomes claustrophobic, but opens up with the friends of Hanff and the co-workers of Frank Doel (Hopkins). Hugh Whitmore's screenplay keeps the leads in focus at all times as the enduring friendship develops from the transatlantic correspondence. All the performances ring true and could not be improved upon. 112 min. RCA-COLUMBIA HOME VIDEO.

Continued on page 17

The Group will also present "An Evening with Bayo" on December 3rd at New Performance Gallery 3153 17th St., S.F. There will be a hosted wine bar with hors d'oeuvres. Beginning at 6:15 entertainment will be by members of Bay Area Youth Opera, Voices/SF and classical guitarist Douglas Hensley. This will be a benefit evening for Bayo's opera workshop scholarship fund.

For information and reservations please call VOICES/SF at (415) 431-2022.

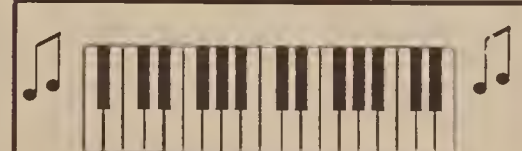
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## EVEN MORE VIDEO REVIEW

From page 16

**GENTLEMEN PREFER BLONDS** - Two little girls from Little Rock are nightclub entertainers in Manhattan who can gyrate a hip to a pip or even a trip aboard the Ile de France. Lorelei Lee is the blonde who knows that diamonds are a girl's best friend—and sets about acquiring lots of "friends", especially the Beekman tiara. Her brunette friend Dorothy asks the U.S. Olympic team "Ain't There Anyone Here for Love?" Dorothy also has an eye on Malone, a detective employed by Lorelei's fiancé's father to ensure his son is not being taken by a gold digger. When love goes wrong, nothing goes right. Arrested for stealing the tiara, Lorelei is impersonated by Dorothy in the Parisian courtroom.

The classic musical romp is one I've probably seen biannually for a good many years. It is a sure cure for the doldrums. Always enjoyable, the pairing of Marilyn Monroe as Lorelei with Jane Russell as Dorothy was inspiring. This is a film that holds up very well after 34 years and is a refreshing delight—thanks in no small part to the divergent comedic talents of its stars: Jane's sarcastic wit and Marilyn's whispery innocence.

When Ms. Russell was here promoting *Jane Russell: An Autobiography*, published by Franklin Watts, Inc., I had the good fortune to interview the lady at her cottage at the Sherman House where we split chocolate truffles and shared a pot of tea. Jane mentioned her fall into

the pool was accidental and reshot, but "the drowned rat look" was retained. I asked about *Gentlemen Prefer Blondes* and working with Marilyn. According to Ms. Russell, they sweated endless hours on the dance routines, with Jane quitting when she "got fuzzy headed", but "Marilyn would stay for an hour or two" after Jane left-- "She was worried and determined." They understood her insecurity and called her 'baby doll'.

*Gentlemen Prefer Blondes* has been struck from an original negative; unfortunately, the new print is fuzzy throughout—although the colors are bright and true if not sharply edged. 92 min. New Marilyn™ series, CBS-FOX.

—Don Lee Miller



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- 9) The Mission
- 10) Some Kind of Wonderful





## Cornucopia

Fall is my favorite time of year—a nostalgic time. I enjoy San Francisco's Indian summers, but most of all I remember Autumns spent where the change of season plays an important part of daily life. The signs of Fall are many in these regions. The crisp fresh air enclosed by clear blue skies provides a setting for the changing leaves with their hues of reds, oranges and yellows. There is an expectant lull before the snow falls, and squirrels run around frantically gathering their nuts and seeds—it all suggests that winter will soon arrive. Because of my seasonal yearnings, I was delighted when my cousin, Katherine, decided on an October wedding in Connecticut—a perfect opportunity to experience an Autumn in New England!

As the time before our trip approached, I followed the foliage reports as do most New Englanders. I grew increasingly nervous over learning that the colors were turning early. It's very difficult to plan a trip based on nature and I was happy that I had had no choice in my dates. We started our pre-wedding journey from Hartford, driving up the Connecticut River Valley—a beautiful, lazy, free-way drive lined by pines and brilliantly colored maples. This was one of the most gorgeous areas we saw for vibrant colors. Veering off on Highway 7 to the west, we passed through the southern Berkshire area of Massachusetts. It was made famous during the period of 1880-1920 when more than 70 mansions were built. These 'cottages,' as they were referred to, were resort getaways for such illustrious residents and guests as Theodore Roosevelt, Franklin D. Roosevelt, Mark Hopkins, the Astors, the Vanderbilts and Carnegies. The First World War and following depression changed this 'gilded age' forever. The 49 mansions still standing are now primarily used as schools, condos, convents, and inns.

To the north into Vermont, Highway 7 is also a well-known region for antique hunting. The methodology of the pastime varies greatly. Collectibles, colonial folk art, and other items can be found at professional antique stores, in old barns piled high to the rafters, in private homes, at sidewalk sales, or at antique flea markets. Bargains are to be found everywhere—but how to get it all home?

Continuing through northern Massachusetts on the Mohawk Trail reminded me sharply of the original Americans—the Indians. I could easily see them fishing and foraging along the many streams and woods on this trail.

We then skirted along the Connecticut River following the borders of Vermont and New Hampshire. These are beautiful states. There are a

great many traditional farms set on rolling green terrain where cows graze lazily behind white picket fences, and ducks swim in a pond near the farmhouse. Many of the farmhomes have been repeatedly added to over the generations. In many cases they are attached to the barn, perhaps to save the cold walk during the winter. Streams and covered wooden bridges dot the states. In the fall, apple cider stands with "25 cents all-you-can-drink" signs crop up along the back roads. Handicrafts such as glass blowing, weaving, woodworking and ceramics flourish in the rural areas where life moves at a far slower pace. In the eastern part of New Hampshire in the ruggedly beautiful White Mountain area, I found numerous factory outlet stores. For example, Bass and Rockport have stores with shoes at such low prices that it's difficult not to buy a dozen pair. And no tax!

Woodstock, Vermont is located in the central part of the state. Chartered in 1761, it is set in the foothills of the Green Mountains. Woodstock is a charming town built around a tree shaded green. (Greens are very common in New England

Continued on page 20

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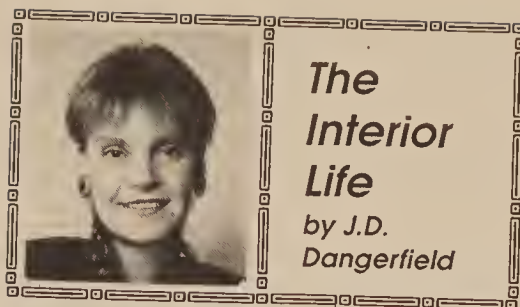
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# The Interior Life

by J.D. Dangerfield

## A-Tempting Art Deco-Rating

I was a snob. I'll admit it. I was of the somberly, classical opinion that if a piece of furniture or art wasn't at least of the last century, bearing the time-honoured scars of time and historical significance, it deserved little more attention and recognition than patiently rolling through the credits of a B- movie. Further, the thought of decorating one's home with Empire State building table lamps (a matched pair, no less) and other sordid pre-40's fetishes was, well, let us say not my "cup-o-tea." Yes, I stand corrected. Though you still may not find architectural monoliths serving sentinels in my home, you will definitely notice the enlightened appreciation of what many devotees regard the most lavish and, certainly, last of the great styles...Art Deco. Sandwiched historically after a long period of Victorian discipline and self-denial and WWI devastation and prior to the atrocities of WWII, it was a time of peace which bred opulence and indulgence. The Industrial Revolution, too, provided the technical means with which to supply the demands of a very demanding public. Liberated thinkers sought and found new and exciting designs for every aspect of daily living.

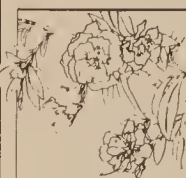
As with most things, I am strong-willed (stubborn) and focused (tunnel vision), and tend only to regard new ideas when forced (closed-minded). Therefore, it came singularly as a function of recently acquiring an elaborate Long Island estate to dissolve that I met my greatest personal

design challenge and have, through my efforts, found within myself an intelligent and aesthetic respect (perhaps, even in certain instances, a proclivity) for finely mastered pieces from the 20's and 30's. Having preferred to contain my own interests to those styles and manners held up in the 1800's (example of severe tunnel vision), I was somewhat shy a few coins in the Art Deco department. So I sought out the well-considered counsel of those others who also suffer from this same malady but of the more recent 20th century variety. Having done so has proven to be an exciting growth process—both in terms of design as well as unveiling a daring facet to my old-fashioned personality. For this and more I am grateful to several local retailers without whose expertise and interest I would be seriously lacking. You should consider them for your Art Deco designing.

One of these gentlemen is Richard Page, owner and entrepreneur-extraordinaire of "Paris 1925" on Union Street. As you ascend the exterior steps, you can sense that you are about to experience something truly wonderful. What precisely that is will not be disclosed fully until you are well within his shoppe and edged, at every turn, by the fatally attractive ambience of Paris 1925. Taken from a time when Art Deco was in its glory days, Paris 1925 is a resounding tribute to the sophistication and avant-garde qualities of the era. Perched above street level, Richard's exquisite furnishings, art objects and fabulous collection of watches speak to the equally sophisticated and advancing personality of the owner. Trained as a fourth generation

Continued on page 21

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FALL IN NEW ENGLAND

From page 18

towns and usually serve as the center point of a village. A good example of a green near here would be that in Sonoma.) Surrounding the green are quaint shops, restaurants, and inns including a Rock Resort. Walking away from the green, I found some of the most charming homes I have ever seen. My impressions were of white country colonial and victorian facades with wide friendly verandas. Three covered bridges span the Ottauquechee River which flows through town. A lesser known fact about Woodstock is that the first ski tow was invented in a farmers pasture here in 1934. Woodstock is considered a large town in Vermont when compared to the seemingly endless small towns often consisting of one store, a

church, a few farms, and a major crossroad.

Also in the Connecticut River Valley area are two beautiful Ivy League Colleges of note. Mt. Holyoke, in South Hadley Massachusetts, is a woman's school founded in 1837. It is the earliest woman's educational facility for higher education in America. Dartmouth, in Hanover, New Hampshire was founded in 1769 for the 'education and religious training of the Indians and English youth'.

Our destination in northern Maine was Rangeley. Set among 111 lakes and ponds, Rangeley is well known for its clean air, pure water, hunting and fishing. We wondered as we passed various 'Moose crossing next 4 miles' signs how the moose knew to stay within those limits? Sure

enough, as we turned off the main road away from the posted area, we spotted a moose on the side of the road. As October is mating season and male moose can be very unpredictable during this period, we decided against stopping for a closer look.

We finally arrived at Gull Pond, our northernmost stop. This peaceful and beautiful 1 mile long pond is surrounded by pine and hardwood trees. Moose, deer, mallard ducks, blue jays and the occasional loon are the principal residents-a real "Golden Pond" setting. The 20 or so human residents have canoes and a popular pastime is exploring and fishing for trout or salmon. The people here in Maine usually work at 2 or 3 jobs

Continued on page 22



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ART DECO-RATING

Continued from page 19  
jeweler and watchmaker, Mr. Page is much more. A jewelry designer, a furniture designer, an architectural wizard, he offers a slice of life to those intrigued by and driven to the different. A visit to his Paris 1925 will enchant and haunt you.

Art Deco, like any other style, can be fabulous or

funky. Take the time to search out several retailers for yourself and see how they strike your fancy. There are quite a few in town...Market Street...Haight...Polk...Union. Oh, of course, you will remember to see some fabulous evening wear from the period at yours truly (beaded gowns, cocktail dresses...). As with furnishings, the Art Deco dressings are incredible! (And with the Art Deco Society's Preservation Ball coming up on November 15th, you'll need something

particularly stunning). In November, attempt a little Art Deco-rating yourself. It may prove to be an exciting way to end the year, and lead you to a smashing 1988.

J.D. Dangerfield is an interior decorator and owner of *Le Temps Perdue*, an antique and vintage consignment store on Divisadero between Bush and Sutter.

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## The View from 2000 Post

by Landa Gee

You have probably heard of 2000 Post...the new luxury apartment complex in the chic New Fillmore...the one with such a top fitness center and schedule of events that for months, people thought 2000 Post was a health club!

In addition to the health club, pool, spa and sauna—all free to residents—we should mention that 2000 Post offers super apartments with ski closets, fireplaces, decks, fully-equipped kitchens (including microwave)—all the amenities. Also, 2000 Post is a great location. You're 10 minutes from downtown but you feel far removed in this Victorian-studded neighborhood that boasts some of the best dining and drinking establishments in town.

The services you want most—package acceptance, grocery and laundry delivery, security systems, plus an on-site management team dedicated to keeping the complex sharp—are additional enhancements to the 2000 Post life-style.

## LIGHTEN UP...with our twice monthly comedy nights.

Those who know say "a laugh a day keeps the doctor away," (beats an apple!) so we book some of the Bay Area's rising stars at 2000 Post's Comedy Club. On November 4, Spencer Johnson warms up for Tom Kenny and Dawn Greene at 7:30. On November 11, 7:30, Mike Guido and Jeannene Hansen head through the wry.

## LOOSEN UP...and get ready for the season.

Bryce Carter demonstrates Silat — the 3000-year-old system of fitness, self-defense and dance developed in Indonesia, China and Tibet — at 6:30 p.m., November 18.

Henry Watts leads aerobics classes on Tuesday evenings and Saturday mornings.

David Ladd puts you through your laps with swim classes by arrangement.

And the newest addition to our fitness team...ski race/trainer Mark Lobl...leads ski conditioning classes with fitness trainer Mike Repp on Tuesday and Thursday evenings at 6:30.

## PACK UP...and head for Tahoe.

Skier Richard Webb (Damon-Helson Travel, Sacramento) makes it easy and cheap...from \$80 for a weekend package which includes bus to and from, meals and hotel. Group rates on lift tickets can be arranged on site, too, for even more savings. On November 4th 6:30 p.m. (just before the comedy club), Webb shows his vacation slides (just kidding) and outlines travel package options for a ski trip in December.

Residents and Club 2000 guests can reserve a spot at this or any event by calling 922-2006.

LIVE IT UP!

2000  
POST

## MORE NEW ENGLAND FALL

From page 20

due to the lack of employment opportunities and salaries kept to the minimum pay scale. Talk is very slow and questions are answered with a simple nope, yep or maybe. As with Vermont and New Hampshire, one is not accepted as a native for at least 3 generations.

The best way to really experience New England is by staying at bed and breakfasts or country inns. It's a great way to share experiences with fellow travellers in a casual home-like atmosphere. The inns are usually charming, full of antiques and located away from the rush of town. Back in Simsbury, Connecticut, we took another step back in time by staying in a private home converted into a lovely inn, attending the wedding in a white steepled wood church and enjoying the reception in a former townhall from the 1800's. All this, combined with a full display of Fall's brilliant colors provided us with the perfect New England holiday.

Susan Campos is Vice-President of Pacific Heights Travel.

## FILM

From page 11

the casting of *Amadeus* - a stage actor for Salieri and a screen actor for Mozart - the contrast between depth vs. surface underscores Anna as the kind of woman her lover would get down on all fours in the rain and bark like a dog for vs. Krsytyn's mod blitheness, sort of a gold-plated ping-pong ball. The theater may not be real life, but all the world's a stage, and the film's insights are the deep ones about ourselves that only foreigners can tell.

**Short Takes:** This year's American Indian Film Festival will take place the 12-14th, and advance tickets aren't a bad idea as they often sell out. For more information, call 554-0525...The Red Vic collective has published their first schedule for their "new" York, and it's a blockbuster...Overheard at Bridgeway to Hollywood: "Most women have affairs with Clark Gable but marry James Stewart."

—Gary G. Gach



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## Great Old Houses #30



2020 Jackson Street doesn't shout opulence; it puts a quiet and dignified face to the street. The casual observer may see only dull respectability in its tan brick, careful symmetry and rectangular windows.

But closer inspection reveals Quality. The walls are brick all the way through, not just a single thickness veneered on a frame structure. Five generous terra cotta columns lead over granite and marble to the elegant side entry. A large stained-glass window is visible from Octavia Street. Patterns of balcony ironwork are unusual. Ornaments are few but large and perfectly placed. The floor-by-floor changes—massive radiating lintels over lower windows, next coiled consoles on plain brick moldings, then windows nearly square—these combine with stone-colored brick to render an American interpretation of some palazzo in Florence. Truly the house for a banker, or a very conservative lawyer.

It was built for Emanuel S. Heller, founder of the patrician law firm still known as Heller, Ehrman, White & McAuliffe, though no Heller has been associated with it for over 60 years. Son of a pioneer California dry goods merchant, E.S. Heller graduated from Berkeley and Hastings,

For a little while in 1906, 2020 Jackson was home to a law firm and a bank.

then quickly made a name in his profession. For nearly 30 years he was attorney for the SF Stock and Bond Exchange.

The banker who lived here was Heller's father-in-law I.W. Hellman. Imported in 1890 from an incredibly successful bank in LA to rescue the foundering Nevada Bank, Hellman also bought Wells Fargo Express's banking business in 1893 and organized Union Trust Co. In 1905 he merged the three into what is now Wells Fargo Bank, remaining president until his death in 1920.

Uniting the banker and lawyer was Clara Hellman Heller, who lived at 2020 Jackson until her death in the mid-1950s. Known for commissioning Darius Milhaud's cantata "Sacred Service," she was the owner who in 1902 signed the contracts for this house, over \$45,000-worth of them, or about ten times the then-average construction cost of an SF house. Part of the cost went into a

lavish interior, with exotic woods paneling a low-beamed hall, Gothic detailing in the bayside dining room, and a Colonial Revival library/front room.

Her architect was Julius Krafft, like his clients' parents a German immigrant. He designed quite a few fine houses in Pacific Heights, plus St. Paulus Lutheran Church, some brick warehouses, and the base of the Goethe-Schiller monument in Golden Gate Park.

—Anne Bloomfield

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